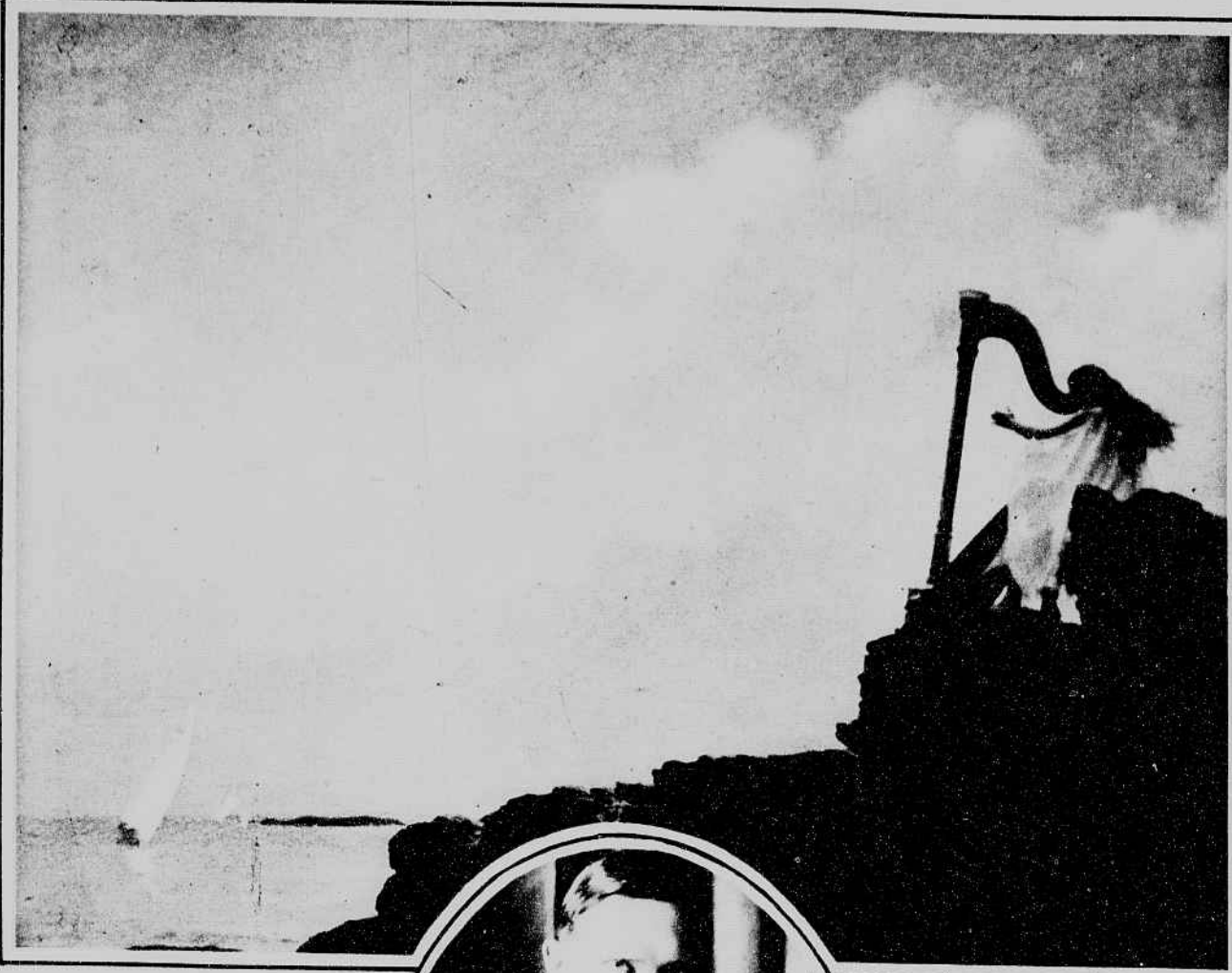


Left—"Brunka" (posed by Maud Allan), the subject of a ballet written by Jean de Strelecki which will be produced by Ordynski in Warsaw next fall. Above—"The Lorelei."



Right—An unusually charming Strelecki camera study of Marie Doro after the Italian school of portraiture.



Count Strelecki, whether posing a notable in his wonderfully artistic studio in Fifty-seventh Street or striving for an unusual action conceit of some classic dancers in a woody glen, or making random camera shots in his beloved Switzerland, may be depended upon to produce a photographic study that truly embraces his own rather simple working motto—that light and lines and natural expression must all harmonize. And the results he secures working with this formula as a basis are indeed ones of which to be proud. Strelecki has done many unusual things in the realm of photography—he was the first to employ the now popular "back-lighting"



JEAN de STRELECKI

in his studio "sittings"—he has experimented with "Cubist" photography—he has made important advances in color photography—he has earned the plaudits of his fellow craftsmen for his achievements in plastic photography on parchment, a new and difficult field—and probably most interesting of all is that among the thousands of photographs he has made one finds not a single duplication of pose.

In his extended travels all over the world Count Strelecki has gathered much interesting and unique material, which he has the happy faculty of being able to use to splendid advantage in his camera studies. Nature herself has been the inspiration of his outdoor work and human nature the basis of his studio successes.



A modern sculptress at work in her studio—Mrs. Harry Payne Whitney. This Strelecki study shows the former Gertrude Vanderbilt modeling one of her doughboy statuettes.

An example of Strelecki's efforts in "Cubist" photography—a most unusual effect which created a great deal of interest when published in the "London Sketch." The "Cubist" effect is secured by lighting and not by retouching.



Roshanara, the famous dancer, in one of her classic poses—a Strelecki sunlight exposure made in the waterfront pergola of a charming Long Island estate.



Not a "Big Bertha" on the battlefront nor one of our own Sandy Hook coast defenders, but the ruins of a factory over on the Jersey side with the leaning stack silhouetted against a sunset sky—a picture which caused unusually favorable comment when printed as a full page in The Sunday Tribune a few years ago.



"In Arcady"—an idyllic study of two Helen Moller dancers somewhere in our own Central Park—characteristic of hundreds of Count Strelecki's outdoor compositions.